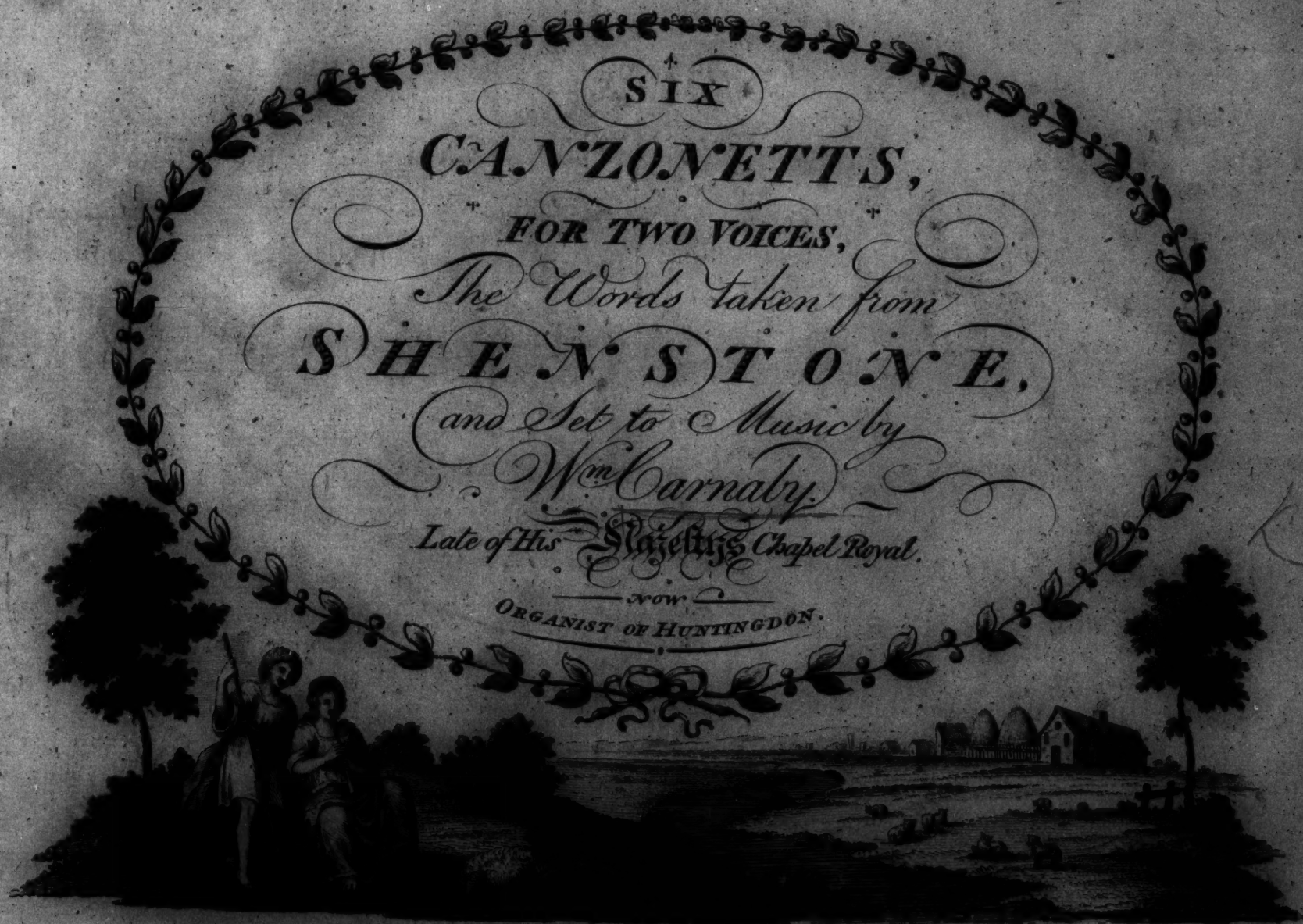




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CANZONET I.

I

Cembalo e
Piano Forte

for. *pia.*

Ye Shepherds so chearful and gay, Whose flocks never care-lessly roam, Shou'd Corydon's

Andante

pia. 6 6 5 4 3 6 7 7 6

for. *tr.* *for.*

happen to stray, Oh! lead the poor Wanderers home. Ye Shepherds so chearful and

for. *pia.* *tr.*

Ye Shepherds so chearful and gay, Whose

6 4 3 6 6 6 5 4 3 6 6 5 3 6 6 5 3

gay, Whose flocks never care-lessly roam, Shou'd Corydon's happen to stray, Shou'd

flocks never care-lessly roam, never care-lessly roam, Shou'd Corydon's happen to stray, Shou'd

for. *pia.* *for.*

6 6 5 4 3 6 5 3

CORY - DON'S hap - pen to stray Oh! lead the poor Wander - ers home Oh! lead

pia. 7 7 6 #5 6 6 4 5 # 6 5 5 6

lead the Wan - derers home lead the Wan - derers Oh! lead the Wan - derers home lead the Wan - derers

6 5 - 4 6 9 6 4 #3 6 5 6 6 4 #3 6 6 5 #3

home Al - low me to muse and to sigh, Nor talk of the change that ye

pia. with Expression *pia.* with Expression *pia.* T. S. for *pia.*

find; Al - low me to muse to muse and to sigh, Nor talk of the change that ye
 find; Al - low me to muse to muse and to sigh, Nor talk of the change that ye
for *pia.* T. S.

find; None once was so watch - ful as I: None once was so
 find; None once was so watch - ful as I: so
6 5 *pia.* *6 6 5 3* *6 6 5 3*

watch - ful as I; I have left my dear PHE - LIS be - hind.
 watch - ful as I; I have left my dear PHE - LIS be - hind.
7 *pia.* **Largo** *6 5* *6 5*
4 3 *4 3*

4

CANZONET II

Cembalo •
Piano Forte

Andante

Since PHYL-LIS vouchsaf'd me a look, I ne-ver once dreamt

of my vine; May I lose both my Pipe and my Crook, If I knew of a

Kid that was mine.

Since PHYL-LIS vouch-saf'd me a look, I ne-ver once

II. TROVATO

dreamt - - - of my vine; May I lose both my Pipe and my Crook If I

knew of a Kid that was mine. May I lose both my Pipe both my

Pipe and my Crook, If I knew of a Kid that was mine.

Pipe and my Crook, If I knew of a Kid that was mine.

for
I priz'd ev'ry hour that went by, I priz'd - - - ev'ry hour that went
I priz'd ev'ry hour that went by, I priz'd ev'ry hour I priz'd - - -
4 6 3 6 5 3 6 7 7 6 7 7

M.V.
by, Beyond all that had pleas'd - - - me be-fore; But now they are past
M.V.
Beyond all that had pleas'd - - - me be-fore; But now they are past
9 7 5 6 6 5 7 5

now they are past and I sigh, I sigh, and I grieve - - -
now they are past and I sigh, and I grieve, and I grieve - - -
5 3 6 4 7 5 b5 6 5

Cres. *pia.*
I grieve that I priz'd them no more. But now they are past and I sigh,
Cres.
I grieve that I priz'd them no more, And I
f *p* *f* *p* *M.V.*
And I grieve that I priz'd them no
f *p* *f* *p* *M.V.*
grieve that I priz'd them no more, And I grieve that I priz'd them no
f *p* *f* *p* *M.V.* *Cres.*
more, And I grieve that I priz'd them no more, that I priz'd them no more.
f *p* *f* *p* *M.V.* *Cres.*
more, And I grieve that I priz'd them no more, that I priz'd them no more.
f *p* *f* *p* *M.V.* *Cres.*

CANZONET III.

When forc'd the fair Nymph to fore-go, What anguish I felt at my heart, Yet I thought but it

Andante Affettuoso

fuia.

might not be so, 'Twas with pain that she saw me de-part.

When forc'd the fair Nymph to fore-go, What

anguish I felt at my heart, Yet I thought but it might not be so, 'Twas with pain that she saw me de-

fia. *for.* *fia.* *Cres.*

part, 'Twas with pain that she saw me depart. She gaz'd - - - as I slow-ly with-drew, My

fia. *for.* *fia.* *Cres.*

path I cou'd hard ly cou'd hardly dis- cern; So sweet-ly she bade me a--dieu; I thought that she

fia. *for.* *fia.* *Cres.*

path I cou'd hard ly cou'd hardly dis- cern; So sweet-ly she bade me a--dieu;

fia. *for.* *fia.* *Cres.*

bade me re-turn, So sweet-ly she bade me a--dieu, I thought that she bade me re-turn.

fia. *for.* *fia.* *Cres.*

So sweet-ly she bade me a--dieu, I thought that she bade me re-turn.

CANZONET IV

Cembalo è
Piano Forte

Affettuoso
pia.

But why do I languish in vain, why do I languish in vain, Why

wan-der thus penfive - ly here; Oh! why did I come from the plain, Where I

fed on the smiles of my dear why do I

for
pia.
for
pia.
for

The musical score is written for a single instrument, likely a harpsichord or forte-piano, as indicated by the instruction 'Cembalo è Piano Forte'. It consists of three systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The first system begins with the tempo and mood marking 'Affettuoso' and the dynamic 'pia.' (piano). The lyrics 'But why do I languish in vain, why do I languish in vain, Why' are written below the notes. The second system continues the melody with the lyrics 'wan-der thus penfive - ly here; Oh! why did I come from the plain, Where I'. The third system concludes with the lyrics 'fed on the smiles of my dear why do I'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 below the notes. The piece ends with a final cadence marked by a double bar line.

VI. CANON for

languish in vain, Why wan-der thus pen-five-ly here, Oh! why did I

languish in vain, Why wan-der thus pen-five-ly here, why

come from the plain where I fed on the smiles of my dear They

did I come from the plain where I fed' on the smiles of my dear They

tell me my fa-vor-ite maid The pride of the val-ley is flown A-

tell me my fa-vor-ite maid The pride of the val-ley is flown A-

las! where with her I have ftray'd I could wander with plea-fure a-lone

las! where with her I have ftray'd I could wan-der with plea-fure a-lone

lone could wan-der lone could wan-der lone could

for: I could wan-der with plea-fure a-lone A

for: wan-der could wan-der with plea-fure a-lone

Handwritten musical score on page 13, featuring three systems of music. The notation includes treble and bass staves, with lyrics written below the notes. Performance markings such as *f* (forte), *for* (for), *piu* (piu), and *3* (triplets) are present. The lyrics are as follows:

System 1:
-las! where with her I have stray'd where with her I have
A - - - las! where with her I have

System 2:
stray'd I've stray'd A - - - las! I could wan - - -
stray'd I've stray'd A - - - las! I could wan - - -

System 3:
der with plea - - sure a - - - lone.
der with plea - - sure a - - - lone.

The score includes various musical notations such as notes, rests, and dynamic markings. The page number 13 is visible in the top right corner.

CANZONET V

Affetuoso

pia. *for.* *pia.*

Cembalo e
Piano Forte

Oh! you that have been of her train Come and join in my

a-mo-rous lays I cou'd lay down my life for the Swain that will sing but a

pia.

Oh! you that have been of her train

song in her Praise

for *M.V.* *pia.*

p Come come and join come and join in my a-mo-rous

M.V. *pia.*

Oh! you that have been of her train come and join in my a-mo-rous

6 6 7 7 # 7

for *pia.*

lays I could lay down my life my

for *pia.*

lays I could lay down my life for the Swain I could lay down my

9 8 5 6 6 4 2 6 6 6 4 # 6

for *for* *for*

life for the Swain That will sing but a song in her Praise.

life for the Swain That will sing but a song in her Praise.

10 9 8 7 6 5 6 6 6 6 5 4 # 6 4 5 #

10

pia. While he sings, *Cres.* May the Nymphs of the

pia. While he sings, May the Nymphs of the Town,

for. 3 Town Come Trooping and lis - ten Come Trooping and lis - ten a - - while

for. Come Trooping and lis - ten Come Trooping Come Trooping and lis - ten a - - while

pia. Nay, on him let not P H I - L I - D A frown But I can - not I can - not al -

low her to smile

pia. Nay on him let not PHY-LI-DA frown, But I

pia. To smile

can not al-low her to smile

for I can not al-low her to smile.

for smile I can not al-low her to smile.

for smile

CANZONET VI.

For when PARIDEL tries in the Dance, Any favour with PHYLLIS to find Oh!

how with one tri-vial glance, Might she ruin the peace of my mind.

For when PARIDEL tries in the

for. For when PARIDEL tries in the Dance, *pia.* Any

Dance, Any favor with PHYLLIS to find, *for.* For when PARIDEL tries in the Dance, *pia.* Any

3

favor with PHYLLIS to find Oh how with one trivial glance, might she ruin the peace of my

favor with PHYLLIS to find Oh how with one trivial glance might she ruin the peace of my

6 6 6 6 4 5

pia. Mind: In Ringlets he dresses his hair, And his Crook is be-studded a-round, In

for. Mind: In Ringlets he dresses his hair, And his Crook is be-studded a-round, In

7# 6/4 7# 6/4 7# 6/5 8/6 7/5 # 4

for. Ring-lets he dresses his hair And his Crook is be-studded a-round And his Pipe

pia. Ring-lets he dresses his hair And his Crook is be-studded a-round

7# 6/4 7# 6/4 7 6/5 8/6 7/5 #

pia.
Oh! may PHYL-LIS be-ware

pp
Oh! may PHYL-LIS be-ware

pp
Oh! may PHYL-LIS be-ware

for. *pia.* *mf*
Oh! may PHYL-LIS be-ware, Oh! may PHYL-LIS be-ware of a

for. *pia.* *mf*
Oh! may PHYL-LIS be-ware, Oh! may PHYL-LIS be-ware of a

pia. *for.*
Ma-gic there is in the sound, of a Ma-gic there is in the sound, of a

Ma-gic there is in the sound, of a Ma-gic there is in the sound, of a

T.S. T.S.

Ma - gic of a Magic of a Magic of a

Ma - gic of a Magic of a

9 6 9 6 6 5

Magic is there in the Sound, Oh! may PHYLLIS be -

Magic is there in the Sound, Oh! may PHYLLIS be -

ware, Of a Ma - gic there is in the sound. Finis

ware, Of a Ma - gic there is in the sound. Finis

6 6 5

